



THE DAGUERREIAN SOCIETY NEWSLETTER

Vol. 14

January-February 2002

No. 1

Dedicated to the history, science, and art of the Daguerreotype



Unattributed.
Colossal Matras.
Quarter-plate daguerreotype.

A Portfolio from the Collection of Grant Dinsmore

\$2.50 U.S.D.



Society Business

by Mark S. Johnson,
Society President

OUR SOCIETY IS OFFERING THREE RESEARCH GRANTS

In recent years there have been discussions at our annual business meetings (they're always on the last day of the symposium) concerning the importance of establishing a Research Grant Program. This is the notice that should finally get that dream rolling.

At the business meeting in Kansas City, Missouri, it was passed that the society will fund three \$300 research grants. Not a lot of money, but enough to offer welcome assistance to those of us doing research with NO money. Enough for a couple of road trips to a primary source. Enough for a good used computer. Enough for over 7,000 copies at Kinkos! The Board of Directors would like you to tell us how we can support your daguerreian-related research.

At the business meeting it was decided that, to be eligible for consideration, the funded research should either:

- 1) Culminate in an article in a *Daguerreian Society Annual*, or
- 2) Culminate in a Saturday presentation at a symposium or
- 3) Do both.

Since this is untested water we're going to keep the application process simple and, if need be, we'll redefine the requirements as we "learn" how to manage this new undertaking. If you would like to apply, mail me a less-than-one-page description of how you would apply the funds toward your project. Deadline March 30, 2002. I will compile the submissions and then send them on to a panel who will decide which three applications will be granted. This could be opening a Pandora's box of bureaucracy and/or hurt feelings but the higher good of supporting meaningful research is such a natural extension of what we, as a society, are all about that we should have done it long ago. Do you have a project that's been on the back burner for lack of funds? Maybe we can help you get it done—and published as well.

CALL FOR ARTICLES FOR THE DAGUERREIAN ANNUAL

In this issue you'll see our call for papers for the *Annual*. With the support of programs such as the Research Grants described above, and the offering of publishing your Research Queries in the Society's Newsletter, we have tried to help our member's research efforts. Let us know how we can assist you in getting your article written and published!

(885)



THE DAGUERREIAN SOCIETY

is a 501(c)(3) not-for-profit organization
incorporated in 1988. 155N# 1072-8600.

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Any submissions should be sent to:
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Pittsburgh, PA 15216-2460
(412) 343-5525
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<http://www.daguerre.org>

E-mail: DagSocPb@aol.com

Office Hours: Friday 12:00 - 8:00 EST
Saturday 12:00 - 3:00 EST

FROM THE COVER

Unattributed.

Colonial Maroon.

Quarter-plate daguerretype.

Colonial times were evidently much in the memory of those who lived in the first half of the nineteenth century. A note pinned to the silk pad of this image reads, "To Florence from her Mother."

See more images from the collection of Grant Dinwiddie, starting on page 12.



www.newdags.com

The Site for Modern Makers, Activities, and Information

THE DAGUERREIAN SOCIETY, FROM ITS INCEPTION, has supported and promoted the work and efforts of the contemporary daguerreotypists through articles in the Newsletter and the Annual, the web site, and at the annual symposium. There has been continual interest on the part of the members about modern daguerreotypes and the people working with the process, as well as many queries coming in from others outside the society. From time to time, the daguerreotypists have taken it upon themselves to meet as a group, usually coincident with the symposium, to share experiences, information and, of course, images. To date, however, there has not been a "place" or way, other than digging through the membership directory, for others to find or meet the contemporary group as a whole. This has recently begun to change.

Society member Charlie Schreiner has been converting his web site, www.newdags.com, from a quasi-commercial venture to a more informative one and is including other daguerreotypists in the process, both from the United States and around the world.

www.newdags.com is divided into two sections. One section presents the daguerreotypists and their images. Three images from each daguerreotypist are shown, along with information regarding how he or she can be contacted and other biographical data about each individual. The other section contains information on how daguerreotypes are made, both in general and in detail. The Bequerel process is compared to mercury development, and each is explained along with example images. There are pictures of old equipment and new equipment, a resource page listing where all the chemicals, supplies and equipment can be procured, a bibli-



9 to 3

3" x 7" daguerreotype by Charlie Schreiner

ography, a chemical page that includes MSDS (material safety data sheets), and also a page plugging the Daguerreian Society. Of particular note, in the Bequerel section, are photographs of iodine colors as a plate is being sensitized. If you have not seen this before, it will give you an idea of what is meant by the phrase "incipient rose."

This web site is not a commercial site and does not compete with commercial sites. To the delight of the daguerreotypists, there are individuals out there who see contemporary daguerreotypes as an important part of their collections. Several dealers, too, include modern daguerreotypes as a part of their offering. Charlie calls www.newdags.com the "portal to the world of contemporary daguerreotypes—the people who make them and how they are made." As of this writing, there are eleven people represented on the site with more to be included. Charlie reports contemporary daguerreotypists to be "a fickle bunch—much like the process itself" and getting everyone to participate has been, in his words, "worse than polishing plates." However, momentum is building. If you are a daguerreotypist or know of one that is not included on this site, please contact him or her because the site is open to anyone who makes daguerreotypes. Charlie also says the site will continue to expand and develop, and if you would like more information or want a link, reach him at charlie@macatawa.org.

JUST A REMINDER:

We Accept Credit Cards Through Online Service PayPal

DUE TO TREASURER Carl Peterson's change of address (e-mail address, that is), we are running the information about setting up a PayPal account again.

The option to use PayPal was originally established to save our foreign members dollars in transfer fees, but all members are welcome to use this service. In the past, we were unable to accept credit cards because bank charges were too expensive. PayPal allows us to accept credit card payments through their unique service, which is also used by many Internet auction houses.

You go on-line to PayPal's web site at www.paypal.com and authorize payment with your credit card (or a draft on your checking account) and they then transfer the money into our bank account. To do this you will first need to set up an account with PayPal. Then you can pay us, using your credit card, for membership dues, past copies of the Annual, and so on.

Here are the steps you need to take:

- Establish an account with PayPal (www.paypal.com) then click on "Send Money."

- In the "Recipient's E-mail" space, type our treasure's e-mail address: Carl.Peterson@attbl.com

- Fill in the dollar amount.

- In the "Type" menu, select "Service".

- In the "Note" section, enter your name, city and what the payment is for (i.e. "2001 Dues", "1996 Hardcover Annual", "Invoice #", etc.).

- Click "Send".

That's it! PayPal will notify us of the transfer and you will receive an e-mail confirmation from them.

Contemporary Daguerreotypes DISCOVERed

Our man-in-charge, of "modern" daguerreian activities, Charlie Schreiner, sent this e-mail notice a few weeks ago:

THE FEBRUARY, 2002 ISSUE OF *Discover* magazine has a fine article on one of our cohorts and neighbor to the north, Mike Robinson. The piece covers a recreation and celebration of the 156th anniversary of anesthesia in surgery. Prior to 1846, it was very difficult to get patients undergoing surgery to hold still for a daguerrotype. But then, thanks to ether, this was made possible. You may recall the famous photograph made by Southworth & Hawes taken at the Massachusetts General Hospital in Boston with the patient seemingly incapacitated and a group of surgeons standing about ready to get at him. We now know the scene with the guy splayed out with his socks on was staged—photographers don't like to leave anything to chance. Besides, the surgeons were probably reluctant to go live with a new technology and have the anxious moments recorded for the rest of history. In Robinson's daguerrotype (above), any uncooperative behavior on the part of a lady about to have her gallbladder removed was preempted by strapping her down. (To



Mike Robinson: *Surgery*
4 x 5-inch daguerrotype.

find more information about Robinson's daguerrotype, see the *Daguerreian Annual* 2000, page 256.)

In another publication, a special edition of *Devil's Tale*, Jerry [Spagnoli] has two images of the World Trade Center

on the inside back cover. His interview on National Public Radio's "All Things Considered" can be found via RealRadio at 20011226.atc:06 ram

Dag on!

—Charlie

Keep your eyes peeled!

WE KNOW THAT OUR MEMBERS ARE USED to playing detective. It takes perseverance, keen observation, and tireless research to track down the best images they can find. But here's another reason to keep your gaze sharp while going through those piles of shiny collectibles at the next antiques fair or flea market you frequent. Alert readers Kevin and Karen Kane brought the following information to our attention. Kevin writes, "I've been meaning to send you this news clip I noticed in the December issue of *Arts & Antiques*. I thought it would be worthwhile printing in a *Newsletter* so that members could keep an eye out for these images."

Anyone with any information about these precious images is encouraged to contact Missouri Historical Society in St. Louis. We haven't heard about any reward yet—except the knowledge and satisfaction that you will get by restoring these images to their owner.



An historical society in Missouri has been a victim of theft this past year. In July, a trunk stole this 1856 ambrotype (above, left) of an African-American woman and child from its care. Then, a mere 10 days later, another example of early American photography—Thomas Kewley's 1860 daguerrotype (above, right) of Bob Williams, an African-American barber—was pilfered in the same manner.



The much-anticipated

Skylight Gallery 15

will soon be hitting the newsstands, offering interesting & unusual daguerreotypes along with select 19th and 20th century photography.

Now in its fourth year, the Gallery offers subscribers approximately 40 pieces per issue in an auction-format sale. Most pieces are illustrated in color.

Single-issue price is \$15 within the USA, \$18 to Canada, \$20 elsewhere. (CT residents please add \$0.90 sale tax.)

For more information and samples from past issues, direct your web browser to:

<http://cwtp.biz/sg.html>

CHRISTOPHER WAHREN FINE PHOTOGRAPHS
PO BOX 209047 NEW HAVEN, CT 06520 USA
TEL/FAX (203) 772-3968 • WAHREN@CWFP.BIZ

3rd Annual Photographica & Autograph Show and Auction



A GREAT SHOW - Scheduled for June 7-8, 2002 at the *The Historic Strasburg Inn, Route 896, Strasburg, PA.*, this show includes the finest in 19th and 20th century autographs and photographs including Daguerreotypes, Ambrotypes, Cartes-de-Visite, Cabinet Cards, Panel Photographs, Salt Prints, Albumen Prints, Stereocards, etc. Plus, Signed Photographs, Documents, Manuscripts, Autograph Letters and Signed Books. Also featuring special photographic exhibitions, free appraisals, free parking and much more. \$5 admission, discount for Daguerrean Society members.

A GREAT NEW AUCTION - Join us for this exciting auction of 19th and 20th century photographs on Saturday, June 7, 2002. To discuss consigning your material contact Diana Herzog or Sal Alberti today. Consignment deadline is March 11, 2002. To reserve one of our fully illustrated auction catalogues (\$25), please give us a call.



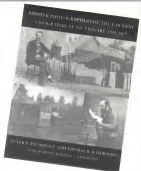
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Pioneer Photographers of The Far West: A Biographical Dictionary, 1840–1865

By PETER E. PALMQUIST AND
THOMAS R. KAILBOURN
Forward by Martha A. Sandweiss

Stanford University Press, 679 pages.
List \$125, member discount \$115.50 from Carl Mautz
Publishing, (530) 478-1610, or cmautz@carlmautz.com.

Reviewed by Joe Bauman



THIS IS A WORK OF MIND-BOGGLING SCOPE and heft, more a biographical encyclopedia than a dictionary. It incorporates life stories of everybody from the giants of early California photography like John Wesley Jones and Robert H. Vance to owners of publishing houses such as Thomas Houseworth and Co., right down to the relatively obscure Mrs. Elizabeth "commonly known as Eliza" Withington. (Her work in Lone City, Calif., is documented, including a tintype she took of a woman with a pet deer.) Palmquist is an independent author on the history of photography. He is an enthusiastic amateur historian who has compiled 150,000 photos identified by maker and 10,000 biographical files of photographers working in the West before 1905. Kailbourn is listed as an historian who translated from the Spanish.

The introduction is a wonderful essay sketching the spread of photography through the West, including some of the colorful personalities who are treated in more depth in the main entries. It discusses the complicated tangle of connections among these pioneers—ties of legal and financial matters, of friendship and artistry.

The main section, the histories of all these people, may be a little too encyclopedic. It doesn't simply cover every photographer, retoucher, photofinisher and supplier the authors found who worked in the western part of our country and Hawaii. It also accumulates life stories of those working in British Columbia, seven Central American countries, and Mexico. The argument is that because U.S. photographers often worked there, and because of business connections, this helps flesh out our view of the industry.

More problematic are biographies of people not known to have any connection to photography, specifically entrepreneurs who displayed panoramas of western scenery. J. Ross Browne gets more than a thousand words by virtue of "his

innovative lecture programs, which he illustrated with large panoramic paintings based on his original sketches." The authors could have reduced the book's poundage and cost if they had cut out anyone not directly tied to photography.

But these are petty complaints for an amazing work, full of zest. Many of the characters in this book were discovered through painstaking searches of census records or tax reports. Others were famous in their day. They led lives of courage, accomplishing much besides their photo work.

Historic and informative photos, advertisements and sketches are scattered through the dictionary. Great value lies in the hundreds of biographies. They are mesmerizing accounts of treachery, adventure, danger, grinding work, deprivation, hardship and success. To cite just three:

- Isaac Wallace Baker, whose life as a daguerreotypist, artist, sailor and lecturer would make a book-length biography in itself. Consulting family papers and Baker's journal, the authors were able to recreate his career. He arrived in San Francisco in 1850, denounced it as "the most degraded, immoral, uncivilized and immoral place" and tried gold mining on the Feather River.

- On a second trip to California, Baker began working for daguerreotypist Perez Marín Butchelder in Sonora. Butchelder set him up in a daguerreian "saloon" that visited mining camps. A daguerreotype of the car, with Baker standing in the doorway, was handed down through his family. This famous view is reproduced in the *Biographical Dictionary*.

- Edward Martin, a Salt Lake City photographer from 1865 to about 1872. A convert to the Mormon Church, he served in the famed Mormon Battalion during the Mexican War. Then Martin became commander of one of the "handcart companies," pioneers who walked across the prairies to Utah pushing their belongings in carts. His company of 576 left Iowa City on July 26, 1856, "dangerously late in the season to be

commencing an overland trek on foot." The entry continues:

Long before the first winter snows commenced, the party was in trouble. Handcarts broke down because of the shoddy green lumber of which they had been constructed, and people succumbed to illness on a daily basis. Over a dozen died while fording the freezing waters of the North Platte River. Martin's company was finally saved by a rescue party sent out from Salt Lake City, and the remnants of the company staggered in to their destinations at the end of November. Losses suffered by the company were estimated between 135 and 162 persons.

* Carleton E. Watkins, who arrived in San Francisco in 1851 during the gold rush to discover that much of the city had burned down the day before. He went to Sacramento, but the

store where he worked burned in 1852. In 1854 he began working for Vance.

Eventually, he set off for Yosemite with a huge camera and took "mammoth plate" negatives. His thirty huge photos and one hundred stereos probably influenced Congress to protect Yosemite. He continued making beautiful and artistic pictures.

By 1875 or 1876, however, he defaulted on a loan. A supposed financial backer "waited until Watkins was out to state to repose and sell the studio and its contents." Irish West Taber acquired the images and began to publish them. Who was Taber? Just consult his lengthy entry in the Biographical Dictionary.

Joe Bauman is a longtime collector of antique photos, a Daguerrian Society member since 1955, a newspaper reporter and the author of a book about Utah's Sam Rafael Swell.

Show and Exhibition Schedule

ORGANIZING A SHOW/SALE OR STAGING AN EXHIBITION? Send us the information to be included in this listing. There is no charge. You can also send the Newsletter a more detailed Press Release, and we will publish that information if space is available.

Details may be subject to change so it is always best to check with the contact listed.

■ **Robert Schlar's Sights Once Seen: Daguerrestyping President's Last Expedition through the Rockies** tour schedule:

Jan. 2 - Mar. 21, 2002 Gibbs Museum of Art, Charleston, SC

May 1 - July 31, 2002 Jefferson National Expansion Memorial, St. Louis

Sept. 1 - Nov. 30, 2002 Huntington Library, Pasadena*

Jan. 1 - Mar. 31, 2003 Dep't of Interior Museum, Wash., DC

May 1 - July 31, 2003 Frick Art & Historical Center, Pittsburgh*

Sept. 1 - Nov. 30, 2003 Utah Museum of Natural History, Salt Lake City*

Jan. 10 - May 2, 2004 Anson Carter Museum, Fort Worth

June 1 - Aug. 30, 2004 Karun State Hist. Society, Tepehlik*

*tentative dates

Contact TBEX at (360) 476-5084.

■ **Deborah Hardee at the Boise Art Museum**, through February 24, 2002. Contact Jennifer Wollen, 670 Julia Davis Dr., Boise Idaho 83702; phone, (208) 345-8330.

■ **A Curious and Ingenious Art: Reflections on Daguerrestypers at Harvard**. Through April 4, 2002, Straus Gallery, Fogg Art Museum. Exhibition Curator: Melissa Banta, Adler Curatorial Associate, Weissman Preservation Center, Harvard University. For more information, see page 8 of this Newsletter.

■ **Points of Interest: The Lawrence & Housworth Albums, California Views, 1860-1870** March 13-December 20, 2002. Presented by The Society of California Pioneers at the Seymour

Pioneer Museum, 300 Fourth St. at Folsom, San Francisco, CA, 94107. For more information: www.california-pioneers.com or call (415) 957-1849.

■ **The Photographic Historical Society of Canada presents its Annual Auction**, Sunday, March 17, 2002. Public welcome to buy or sell; for details call (416) 243-1439. Canadian Legion Branch 344, Queen's Own Rifles, 1395 Lakeshore Blvd. West. Free parking west of Legion Hall. Bidding starts at 1 p.m. Admission \$3.00. For more information about the PHSC, visit their web site at <http://web.ouramp.ca/phsc>.

■ **The Society for Photographic Education presents its 39th Annual National Conference** March 22-24, 2002, Las Vegas, Nevada. The national conference offers four days of presentations, portfolio reviews, exhibition openings, a print auction to support SPE Student Scholarships, career placement opportunities and a dance party. The Exhibits Fair is free and open to the public March 22-23. The conference theme is *Fact or Fiction: Photography and Mediated Experience*; the keynote speaker is Tracey Moffatt, an internationally recognized photographer film and video artist. For more information, please see their web site at www.spe-national.com.

■ **MPM presents the ever-popular The All Image Show** two times this year: Sunday, April 28 and Sunday, October 13. Emeryville Holiday Inn, Emeryville, Calif. For more information, see the ad in this issue (page 8), and call (925) 930-7130.

■ **The Photographic Historical Society of Canada presents its Annual Spring Photographic Fair**, Sunday May 5, 2002. Antique, classic and modern cameras, images, books, accessories, etc., are available for both the collector and photographer from more than ninety vendors. Doors open from 10 a.m.-5 p.m. The Coffee Time Centre, 7601 Martin Grove Road, Woodbridge (Toronto), Ontario, Canada. Admission \$7. For more information: Mark Singer, (416) 879-7168 or email msing@outer.com.

■ **The Daguerrian Society Symposium**, October 17-20, 2002, Sacramento, Calif. Stay tuned for more information!

A Curious and Ingenious Art: Reflections on Daguerrotypes at Harvard

JANUARY 19–APRIL 4, 2002, STRAUS GALLERY, FOGG ART MUSEUM.

EXHIBITION CURATOR: MELISSA BANTA, ADLER CURATORIAL ASSOCIATE,
WEISSMAN PRESERVATION CENTER, HARVARD UNIVERSITY LIBRARY.

A *CURIOUS AND INGENIOUS ART* brings together, for the first time, a representative sampling of Harvard's internationally significant but relatively unknown collection of daguerreotypes, representing the early history of photography and its social meaning. The exhibition explores the telling histories behind these images—stories that unveil the reflections of individuals who searched for purpose and promise in the fidelity of the daguerreotype, a fidelity that would deliver truth in nature, in science, in human character, and the memory and record of the past. From the daguerreotypes and accompanying records scattered across the university, there emerge stirring accounts of daguerreotypists who mastered a new technology and art; of scientists who used the medium to advance research; of professionals who sought a public persona in the new pictorial art form; of families who remembered loved ones through the photographic image; and of collectors who found a particular meaning in the daguerreotype.

EVENING LECTURE SERIES

6:00–7:30 SACKLER LECTURE HALL, SACKLER MUSEUM
ADMISSION IS FREE.

Tuesday, April 2:

- ~ "A Curious and Ingenious Art" Melissa Banta, Adler Curatorial Associate, Weissman Preservation Center, Harvard University Library
- ~ "Conserving Daguerreotypes" Lee Ann Daffner, conservator of photographs, Museum of Modern Art, New York City

GALLERY TALKS

SATURDAYS 11:30 A.M. - STRAUS GALLERY, FOGG ART MUSEUM

- ~ March 2: Melissa Banta, Adler Curatorial Associate, Weissman Preservation Center, Harvard University Library.
- ~ March 16: Michelle Lamunière, curatorial associate, Department of Photographs, Fogg Art Museum.
- ~ April 13: Melissa Banta, Adler Curatorial Associate, Weissman Preservation Center, Harvard University Library.

ONCE AGAIN BY POPULAR DEMAND



The ALL IMAGE SHOW

Beautiful Daguerreotypes & Ambrotypes
Historical Stereoviews & Real Photo Postcards
Cartes-de-visite, Tintypes & Cabinet Cards
Fine Art Photography

Sunday, April 28TH, 2002

10:00 AM - 4:00 PM

Next show: October 13th

Emeryville Holiday Inn

1800 Powell St., Emeryville, California.

Just off I-88 near the east side of the Bay Bridge

Public admission \$5.00, 10:00 AM - 4:00 PM

Children under 12 admitted free

Early entry privilege is \$10 from 8-10 AM

For more information call (925) 930-7190

DAGUERREIAN Enigmas

Does one of your daguerreotypes have you scratching your head? Is there something familiar about the sitter or his or her surroundings? Is there something in the daguerreotype that makes everyone who sees it say, "What in the world is that?"

Send your enigmas to us, and let our members solve your mysteries. It's a free service. Our contact information is on page 2.

ABSENTEE MAIL/PHONE BID SALE**CLOSING 3:00 p.m.(EST) - SATURDAY, MARCH 2nd 2002.****ANTIQUE PHOTOGRAPHICA***Including Daguerreotypes, Ambrotypes, Tintypes, Autochromes, Cameras, Stereoscopes, Magic Lanterns, Lantern Slides, Optical Toys, etc.*

The 200 lot sale of antique undecollectible photographs features a good selection of Daguerreotypes including one Stereo Daguerreotype by Antoine Claudet, a post mortem and a selection of fine portraits by McClean & Gorman, Beard, Garney and others. Ambrotypes and Tintypes include a variety of outdoor images and occupationals, one finely tinted stereo Ambrotype of a bridal party, a whole plate Ambrotype and Tintype. There is also a good selection of fine Autochromes, including an outstanding image of a nude. High quality antique and collectible cameras feature a rare, Lancaster Ladies Handing Camera, an equally rare sliding box wet plate camera, a Photosphere, several wood and brass mono and stereoscopic cameras, a Presto camera, Kodaks and a variety of other interesting and collectible cameras. Fine and rare stereoscopes are well represented, including a Beckers floor model and a selection of table top viewers in various styles. There are several Brewster style viewers including a beautiful mother of pearl model, a Quamont viewer, stereographoscopes plus a variety of other stereoscopes. This section also features unusual viewers for Autochromes, Curtes des Visite and Cabinet cards. Optical and pre-cinema items feature several rare items, including an early Showman's Peep Show Box, a Megalethroscope, an original Brewster Patent Kaleidoscope, a boxed Phenakistoscope and a large group of early perspective views. Magic Lanterns include a fine wood and brass model by Newton. There is an excellent selection of static and mechanical lantern slides including slip, lever, rackwork types and Chromoscopes. A selection of books, advertising and ephemera complete the sale.

The illustrated catalog for this sale (U.S. and Canada) is \$20.00 or \$35.00 for the next two catalogs. The overseas rate via Airmail is \$25.00 for this sale or \$40.00 for the next two catalogs. All catalog subscriptions include a post sale list of prices realized.

The catalog featuring online bidding may be viewed at: www.stereographica.com

**BRYAN & PAGE GINN'S
"STEREOGRAPHICA"
2109 - ROUTE 21
VALATIE, NY 12184**

Tel: (518) 392 5805

e-mail: the3dman@aol.com

Fax: (518) 392 7925

Points of Interest: The Lawrence & Houseworth Albums California Views, 1860-1870

MARCH 13, 2002-DECEMBER 20, 2002.

PRESENTED BY THE SOCIETY OF CALIFORNIA PIONEERS AT THE SEYMOUR PIONEER MUSEUM.

THE SEYMOUR PIONEER MUSEUM, a non-profit history museum operated by The Society of California Pioneers, announces an extraordinary exhibition of the unique, historic photography collection of noted San Francisco photography publishers Lawrence and Houseworth. An enormous range of stunning views portray the early industries of mining, railroads, transportation, urban and natural landscapes unique to California, as well as the evolving art of American photography during the decade 1860-1870. On display are the authentic albums, stereographs and stereoscopes, ephemera from the period, a

video, and an interactive CD-ROM. A free public opening will be held at the museum on Thurs., March 14, from 4:00 p.m.-7:00 p.m. *Points of Interest* runs through Dec. 20, 2002.

The Society's archives include an outstanding collection of nineteenth and early twentieth century artwork, artifacts, photographs and manuscripts. The Society also houses the Alice Phelan Sullivan Library and the Moore Gallery, which are open to the public by appointment. Currently on exhibit through April 2002 is the Moore Gallery in *Pioneers Collect: Paintings from the Members' Collections*.

Seymour Pioneer Museum at the Society of California Pioneers

300 Fourth Street at Folsom
San Francisco, CA 94107

Hours: Wed. - Fri., 10 a.m. - 4 p.m.
First and third Sat. of every month,
10 a.m. - 4 p.m.

General Admission: \$3;
Students & Seniors: \$1.

For more information:
call (415) 957-1849 or see
www.californiapioneers.org

A Note on "A Daguerreian Letter 1839"

Society member Thomas Beckman, registrar at the Historical Society of Delaware, sends the Newsletter more information regarding the author of the letter from Greg French's collection, which was reproduced in the *Daguerrean Annual* 1999, appearing on pages 67-73.

The writer of this letter, identified only as M. S. Weaver, which denotes a paragraph to the "Daguerreotype," is all the more interesting in that he was an artist. A native of Ohio, Matthias Shirk Weaver (1816?-1847) came to Philadelphia a year before writing the letter, one of the earliest in America to discuss photography and especially fascinated in that it compares daguerreotypes to engravings. Weaver worked in Philadelphia — anonymously — as a lithographic draftsman for Thomas Sinclair, turning out natural history and radical illustrations, show cards, certificates, fashion plates, views of buildings, and the like. In George Morton's *Cranio Americana* (1839), for which he lithographed the frontispiece, Weaver is characterized as "a young artist of great promise in both accuracy and beauty of defini-

tion." In contrast to the cheerful tone of this *Cranio* letter home to his family, his four-volume diary of 1840-43 (in the collection of the Ohio Historical Society) reveals Weaver to have been rather an irascible fellow. He returned to Ohio no later than 1845, dying there of tuberculosis at the age of thirty-one, leaving a wife and son. Weaver's miniature portrait of his son, Henry, is in the process of being transferred from the Historical Society of Pennsylvania to Philadelphia's Atwater Kent Museum, along with a miniature of Weaver himself by Joseph Kyle, a fellow Ohio artist also active in Philadelphia. Philadelphia's Library Company owns a dozen of Weaver's lithographs.

It's great to be part of a society in which the membership has this depth of knowledge of the era. We are sure that Greg will appreciate knowing more about Mr. Weaver and will put the Ohio Historical Society on his list of "must-do" stops. And to Tom Beckman, we say sincerely, we apologize for our delay in making this information available to all of our members.

Quilts used in postmortems

I AM SEEKING photographs of quilts used in postmortem images as well as quilt images that express the commemoration of an event, building or organization, or perhaps a memorialization of events, etc.

My photography deadline is March 1, 2002, for my third book, *Stitching to Soothe the Soul: Commemorative and Memorial Quilts*, to be published by Krause Publications either late this year or January of 2003.

Linda Carlson
4 Teal Lake Place
Mexico, MO 65265
(573) 581-8643

Buying Entire Photographic Collections



from Daguerreotypes to 20th Century Photography
Honest and Confidential

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Noone Pays More

Selected Daguerreotypes and Stories from the Collection of Grant Dinsmore

When Mark Johnson suggested a re-visit to my collection, which first appeared on these pages in 1994, I assumed I would simply submit some additional images. Then I recognized the opportunity to review the collection in more detail and select a number of previously uncelebrated items. Over the years collectors have acquired images with a variety of motives. These include seeking the odd and unusual, the historical and the just plain beautiful. In time most of us end up with some of each. As a professional visual artist, I have been most strongly drawn to images that have a direct aesthetic "carb appeal." If an image has to be explained, I am much less interested in acquiring and living with it.

In my early days of daguerreotype collecting, I was pleased to

believe that I had an unusual insight shared by only a few. Charming examples of the art lay in antique shops and thrift stores as if they had only recently been removed from the context of their family history. The exhilaration of discovery was more private then, and the only urgency in their acquisition came from my own enthusiasm. That feeling was in contrast to the current public appreciation of the great legacy of daguerreotypy, which is appropriately reflected in its ascendancy. Had I had the foresight to anticipate the larger significance of it all, as many did, this collection might have taken a decidedly more spectacular form. As it is, however, it cumulatively and accurately represents the fascination with daguerreotypes I have maintained for over three decades.



Unattributed.

Young Couple.

Sixth-plate daguerreotype.

An enthusiastic young Odd Fellows member with his loyal wife, whose outfit rivals her husband's.



Unattributed.

Eerie Post-mortem
Quarter-plate daguerrotype.

A family tragedy long remembered. The two youngest children (one deceased) were probably siblings, if not twins.



Close-up of the militiaman's belt buckle, where the letters "L.I." can be seen.



Unattributed.

Pre-Civil War Militiaman
Sixth-plate daguerrotype.

A member of the Lowell Light Infantry (Mass.) against a background of what appears to be black-printed martial wall paper. The inner support of his bearskin hat was made of wicker.

Our Feature Portfolio



Unattributed.

Odd Fellow member.

Quarter-plate daguerrotype.

A well-to-do member of the Odd Fellows. This organisation dates back to 1819 and has been referred to as the "iconoclast man's" version of the Masons.



Samuel Broadbent

Father and Son

Quarter-plate daguerrotype.

A particularly tender portrait set against Samuel Broadbent's characteristic painted background.



Unattributed.

The Card Players

Quarter-plate daguerrotype.

What card game are they playing? Each man's hand has cards of only one suite. Clay pipes add to the convivial spirit.

Unattributed.

Ah, Childhood.

Sixth-plate daguerrotype.

A very determined (and quite sharp) little girl with an imposing doll.



Unattributed.

Most Likely to Succeed

Sixth-plate daguerrotype.

A resolute gentleman of the 1840s.



Unattributed.

The Elder

Sixth-plate daguerrotype.

This elderly gentleman's leisure wrap adds interest to his already dynamic visage.



Unattributed.

Painted Background
Sixth-plate daguerrotype.

An image particularly reminiscent of the miniature paintings that preceded daguerrotypy.



Unattributed.

Fashionable Youngster
Sixth-plate daguerrotype.

This young girl may have been daguerrotyped in a traveling van, since the light appears equally strong on both sides of her.



Unattributed.

The Steamboat Caledonia
Quarter-plate daguerrotype.

Taken at Marietta, Ohio in April, 1839. The "Caledonia" wintered over at Marietta and set out for Pittsburgh in March, 1839. Almost immediately she struck an ice floe and, taking on water, made for Marietta's steamboat landing. She is depicted there, sunk to the gunwales prior to being raised and sent to Pittsburgh for repair.



Unattributed.

Wedding Portrait (I)

Half-plate daguerrotype.

A well-dressed and beautifully attractive young lady, perhaps taken at the time of her wedding.



Unattributed.

Young Author

Quarter-plate daguerrotype.

A carefully composed image featuring an illustrated book, a copybook and a quill pen that was obsolete even in the 1860s.



Unattributed.

A Dignitary

Quarter-plate daguerrotype.

A distinguished senior citizen whose top hat is visible on the table to the right.



Unattributed.

Sophisticated Hepper
Sixth-plate daguerrotype.

A very composed little girl sits primly and elegantly, waiting to be recorded for the ages.



Unattributed.

A Pwellsment
Ninth-plate daguerrotype.

The partial sundress, neckline and ornate object on the table (see closeup) all may suggest a medical theme.



Unattributed.

Caretaker and Charge
Sixth-plate daguerrotype.

These two were residents of upscale Sewickley, Pennsylvania, near Pittsburgh, which had a prominent free black community. The child is an offspring of a village physician, Dr. McCready.



Unattributed.

Fashion-plate

Quarter-plate daguerrotype.

Everything in this image points to upscale elegance, including his striking hat.



Unattributed.

Profile

Six-plate daguerrotype.

Versions of this popular exotic novelty have circulated in similar form for centuries. No doubt it aroused the bachelor crowd but was hidden from the ladies.



Unattributed.

California House

Half-plate daguerrotype.

This comfortable abode features tubs of geraniums on the porch (hand-tinted).

Perhaps this image was sent East as an inducement for the ladies to join the men in their relative luxury.



Our Feature Portfolio

Unattributed.

*The Carriage-makers
sixth-plate daguerrotype.*

The Kidder and Fisher carriage-making establishment (location unknown.) Close inspection reveals a kettle and a plow, in addition to two splendid new carriages.



We'd like to thank Grant for sharing his collection with our readers.



Mark Your Calendars!

The Daguerreian Society
Symposium takes place in
Sacramento, California,
October 17-20, 2002.

Stay tuned to the
Newsletter for more
information.

Can't wait to see you there!

THE DAGUERREIAN ANNUAL 2001 -CALL FOR SUBMISSIONS-



Another year over means another Annual to begin. We are now accepting submissions for the 2001 *Daguerreian Annual*. Acceptable articles include any research that presents new information on any component on the history of daguerreotypes, including their housing (cases or frames), patents, manufacturers, and the people who made and sat for them. We accept writing styles ranging from the scientific to the anecdotal. We are happy to assist you in any way we can (free Research Queries, a Newsletter "call for images", etc.) and our professional editors are like your favorite teacher—we'd never crack your knuckles with a ruler. The editors also welcome articles of interest that have been previously published elsewhere (recently or long ago) so please bring those to our attention as well.

For more information call Mark Johnson at (412) 343-5525, cell phone (724) 417-0991 or e-mail him at DagSocPgh@aol.com. You might wish to request the form *Guidelines for Manuscript Submission* which gives formatting details (such as footnotes) and graphics requirements.

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The Daguerreian Society Store - Supports the Society and offers items unavailable elsewhere!



QUALITY REPRODUCTIONS AVAILABLE

LA DAGUERREOTYPOMANIE

by Theodore Maurisnet, Paris, 1839

The "madness" that followed the introduction of the daguerreotype is caricatured in this marvelous 1839 lithograph by Maurisnet (see the article in the *Daguerreian Annual* 1995). This reproduction's image size is 16 x 11 inches (120% larger than the original) and the price is only \$16.00 plus \$4.00 S&H—it's mailed flat, not rolled.

Make checks payable to The Daguerreian Society and mail to the Society office in Pittsburgh.

Hinge Leather and Glue For Sale!

AVAILABLE TO MEMBERS: 2" x 12" strips of thin pneumatic leather suitable for daguerreian case hinge repair. Illustrated instructions included.

Unfortunately due to a major price increase from our supplier, we've had to raise our price for this top-quality leather. The cost is now \$10.00 each plus .354 S&H for any quantity ordered (U.S. orders only.) Yes, it's expensive but it's still worth it.

Also available: one ounce bottles of archival PVA glue cost: \$2.80 each, which includes S&H in U.S.

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For members' telephone or e-mailed orders we will send an invoice with shipment. On all foreign orders we will add actual shipping costs.

"Suspicious Characters" Spark Enigma Contest

CURTIS DAHLIN, SOCIETY MEMBER from Roseville, Minn., recently sent the *Newsletter* a copy of an article that he came across in the November 13, 1856, edition of the *National Intelligencer* of Washington, D.C. The article has a byline of Baltimore. Apparently the authorities saw five men who they suspected may be up to no good and took them to a daguerreotypist for a "counterfeit presentment".

Curtis wondered, "Where these daguerreotypes are today and what the men looked like? Did they look to be suspicious characters or did they appear like everyone else? I wonder how their clothing looked?" We know we'll never know, but envisioning what they might have looked like gave us an idea. Let's have a contest!

Does anyone out there happen to have a group daguerreotype showing five "suspicious looking individuals"? Send us a good reproduction or scan—we'd like to share it.

This should get Alan Johnson digging through his drawers.

If you have such an image in your collection, send a reproduction or scan to the society office in Pittsburgh. Our contact information is on page 2 of this *Newsletter*.

A GOOD IDEA.—They have a summary made of dealing with leavers in Charleston, (S. C.) During the recent days of excitement, from one cause or other the city was considerably aroused, and as a seemingly natural accompaniment various minor depredations were attempted or committed by pickpockets and other thieves. Five suspicious looking individuals, who appeared to have no honest means of making a living, were thereupon taken up, carried to the daguerreotypist's, a "counterfeit presentment" obtained for probable future use, and they were then required to make themselves scarce. They were strangers in the city, were always seen together, and had generally been seen by the police under such circumstances of mysterious intercourse as to force the conviction that some illicit practices were being carried on.—*Baltimore American*

Identity of sitter or daguerreotypist queried



RECENTLY, MY WIFE AND I bought a portrait at a local antiques auction. It was a pastel of a distinguished gentleman, framed in a manner that reminded us of a daguerreotype. We purchased it.

As it turns out, it was done by John Dabour, a rather important artist of the 1870 era, who has oil paintings and pastels in the Smithsonian and at Washington and Lee University. Apparently, he did some works after the death of the subject, possibly from pictures.

[We believe] it is either of Abraham Bogardus or painted from one of his daguerreotypes. I've attached a picture of it in the hopes that you might be able to help me identify if this is Bogardus or not—or maybe have an idea who it might be.

The artist of the pastel wrote the words "Bogardus Photo" (or "Photog")—I don't want to remove the frame to see if there are letters hidden) near the subject's left shoulder; the artist's signature is near the subject's right shoulder. It is dated 1874 or 1884, I can't tell which, so it does fall within the time frame that Abraham Bogardus was active. Also, it is known that Dabour did paintings or pastels from other daguerreotypes even after the subject had died. His was the last painting (in pastel also) of Robert E. Lee—but that was a live sitting, I believe. That portrait is hanging in Washington and Lee University.

I look forward to hearing further from you folks.

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